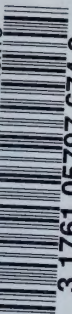


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Scott, Cyril Meir
[Symphonic dances; arr.]
Three dances

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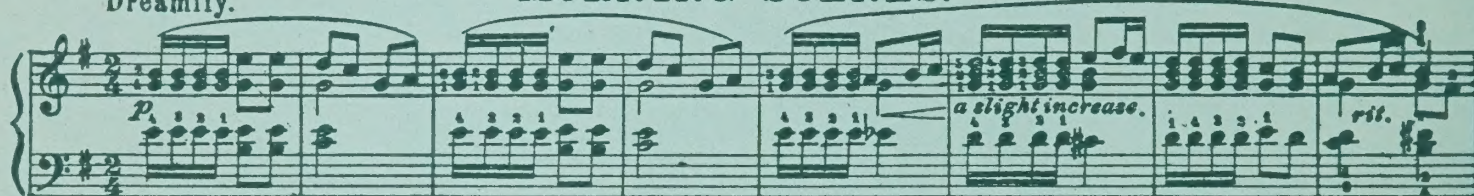
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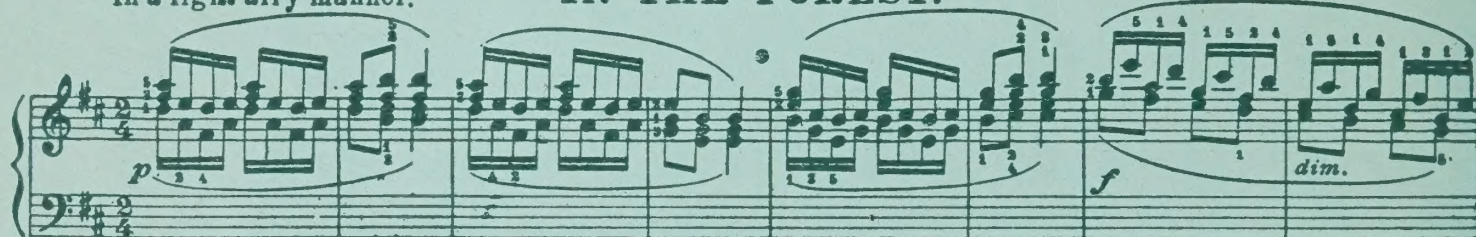
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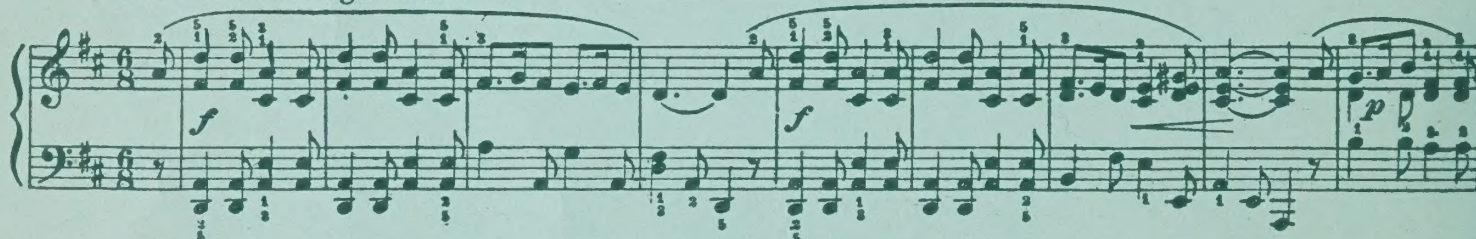
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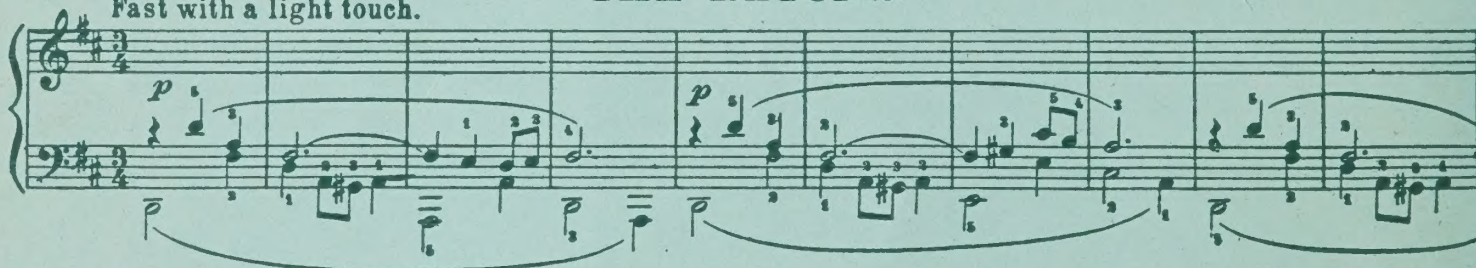
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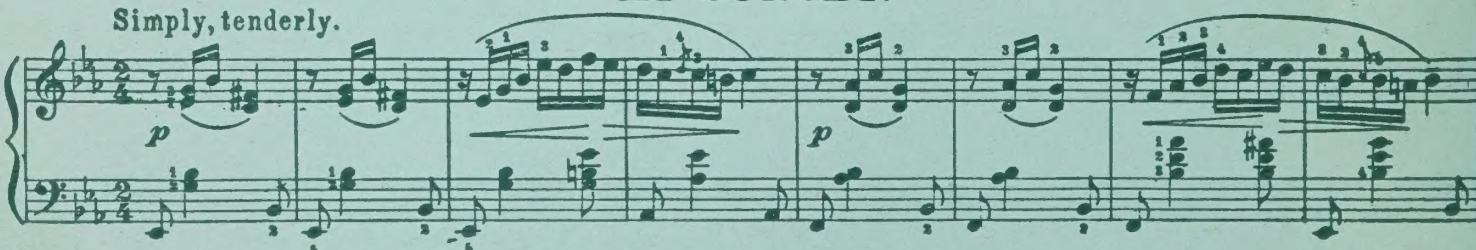
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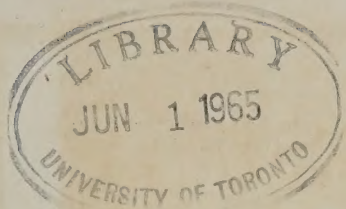
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To my little friends Tertie, Louisi and Oscar.

1

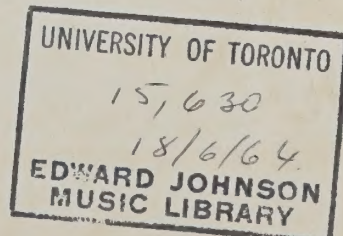
THREE DANCES.

985185 (GAVOTTE, EASTERN DANCE, ENGLISH DANCE.)

1. Gavotte.

CYRIL SCOTT

Allegretto moderato





First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords. A watermark is visible in the background. The system ends with a double bar line and a repeat sign.



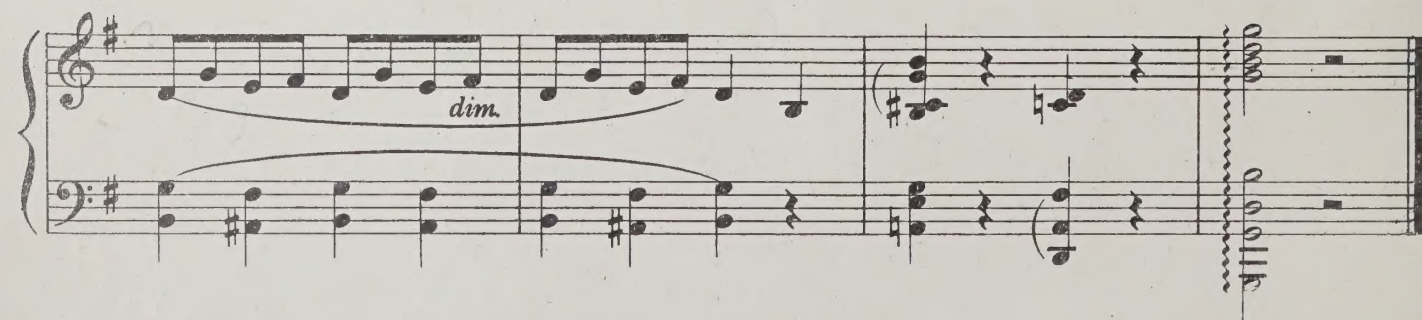
Second system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords. The system ends with a double bar line and a repeat sign.



Third system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords. The system ends with a double bar line and a repeat sign.



Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords. The system ends with a double bar line and a repeat sign.



Fifth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords. The system ends with a double bar line and a repeat sign.

2. Eastern Dance.

3

CYRIL SCOTT.

Andante con moto

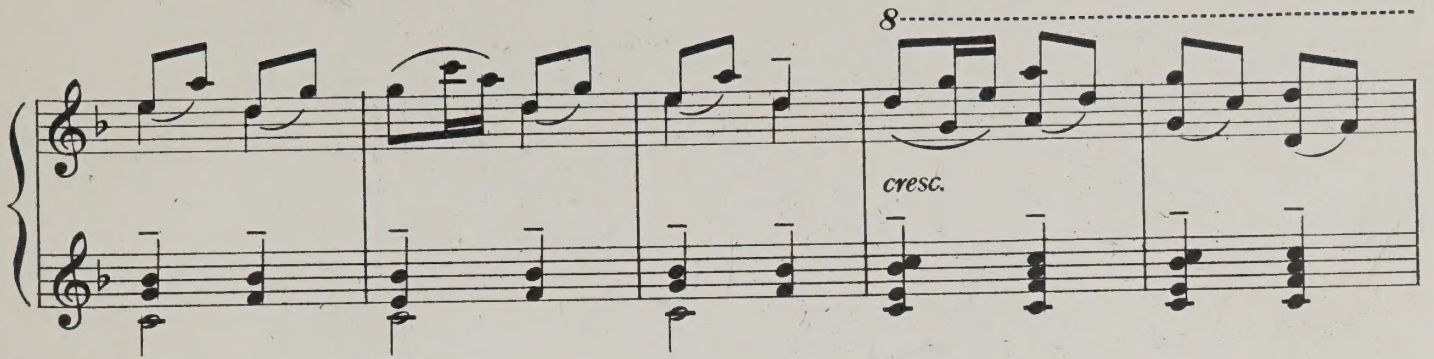
First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats. The first measure of the second system is marked *dim.* and the second measure is marked *p*.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats. The first measure of the second system is marked *simile*.

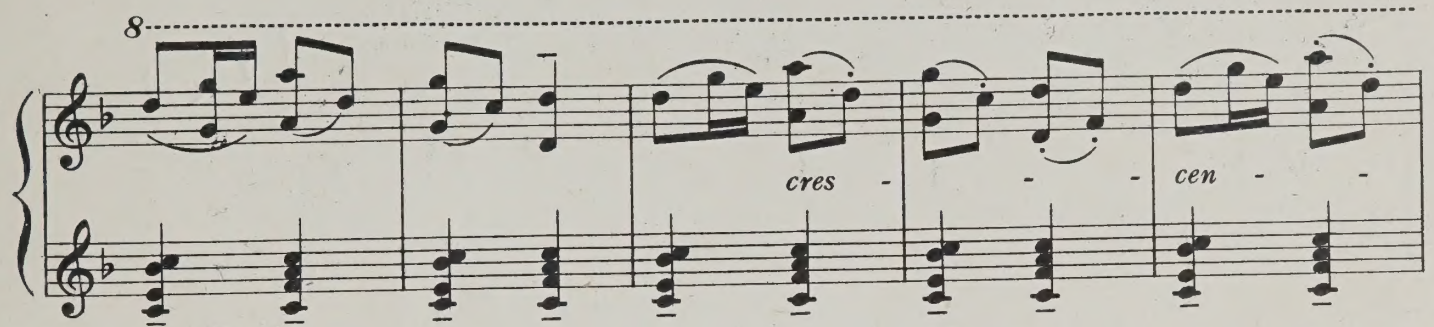
Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats. The first measure of the second system is marked *ritard.* and the second measure is marked *ten.*. The third measure is marked *ten.* and the fourth measure is marked *a tempo*. The fifth measure is marked *mp*.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats. The first measure of the second system is marked *ritard.* and the second measure is marked *ten.*. The third measure is marked *ten.* and the fourth measure is marked *a tempo*. The fifth measure is marked *mp*.

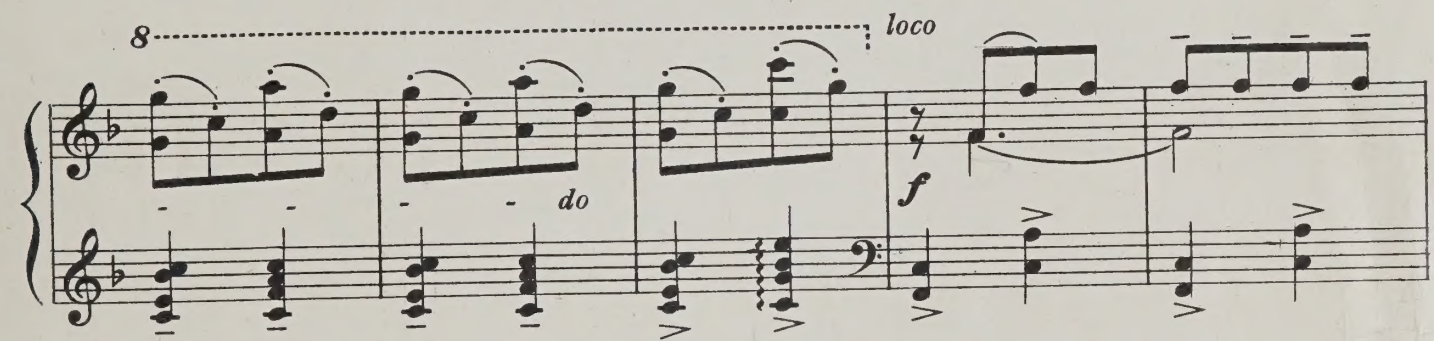
Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats. The first measure of the second system is marked *dolce*.



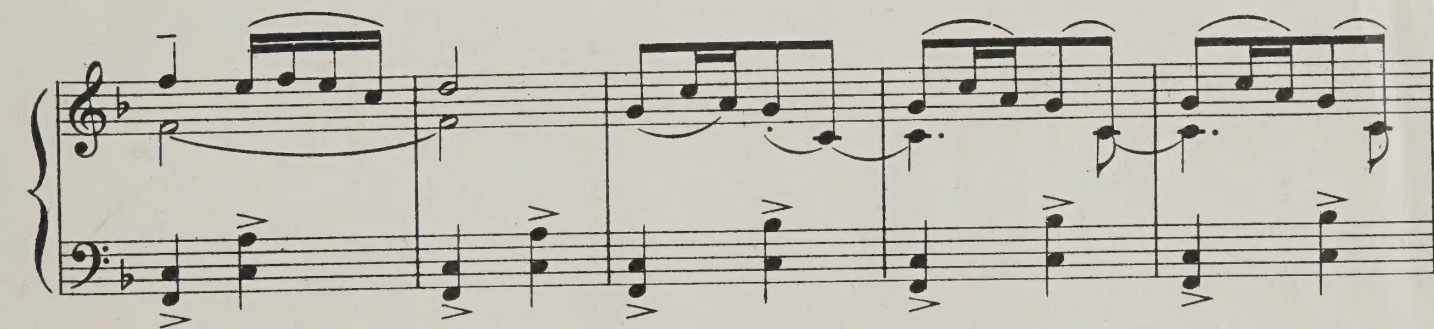
First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, some beamed together. The bass staff contains a simple harmonic accompaniment of chords. A dashed line with the number '8' is above the treble staff. The word *cresc.* is written below the treble staff.



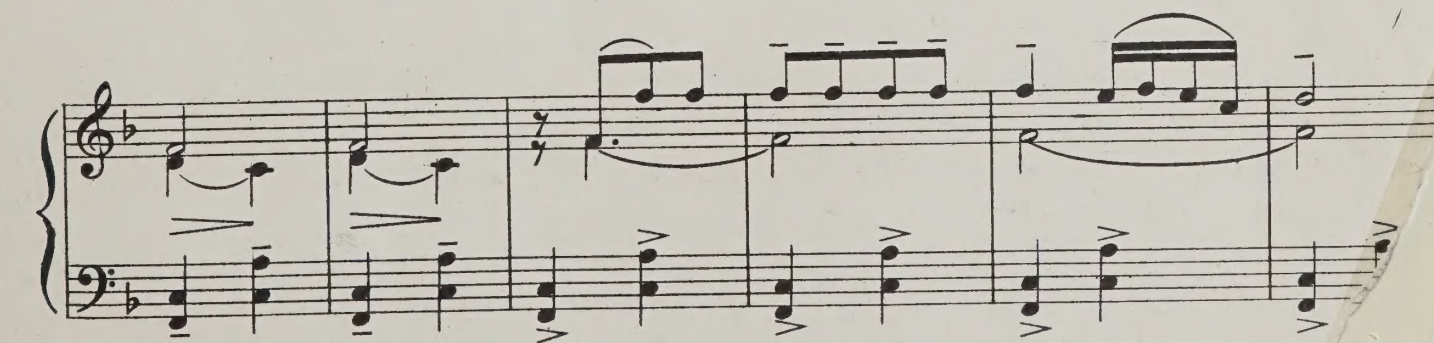
Second system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. A dashed line with the number '8' is above the treble staff. The words *cres* and *cen* are written below the treble staff.



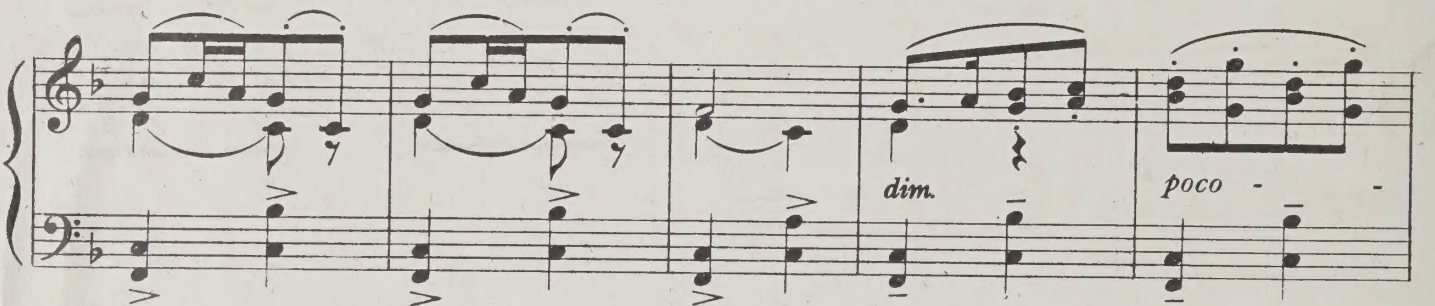
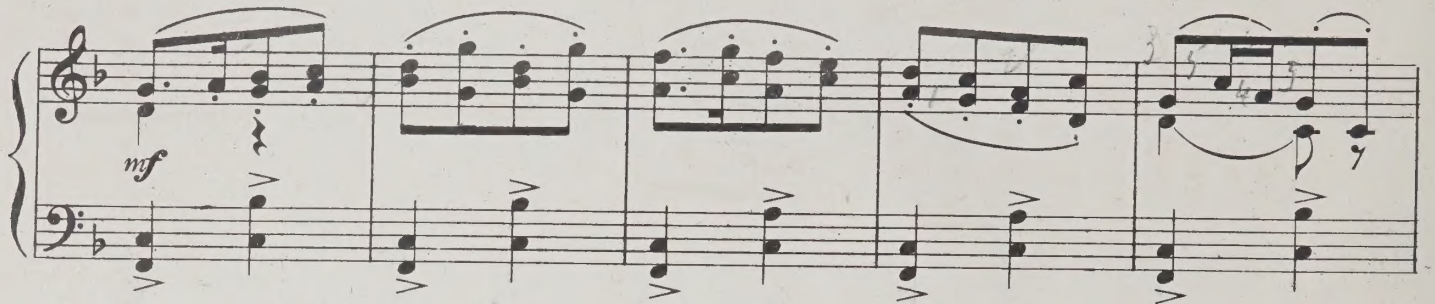
Third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. A dashed line with the number '8' is above the treble staff. The word *do* is written below the treble staff. The word *loco* is written above the treble staff. The letter *f* is written below the treble staff.



Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The letter *f* is written below the treble staff.



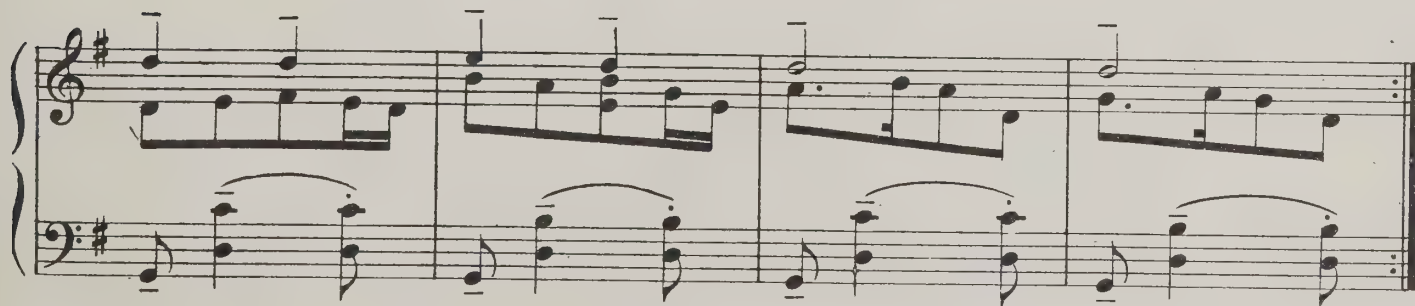
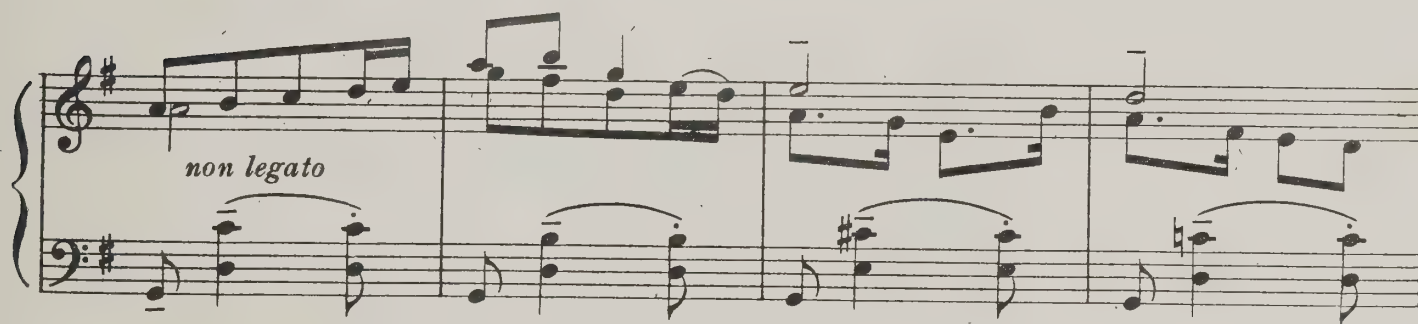
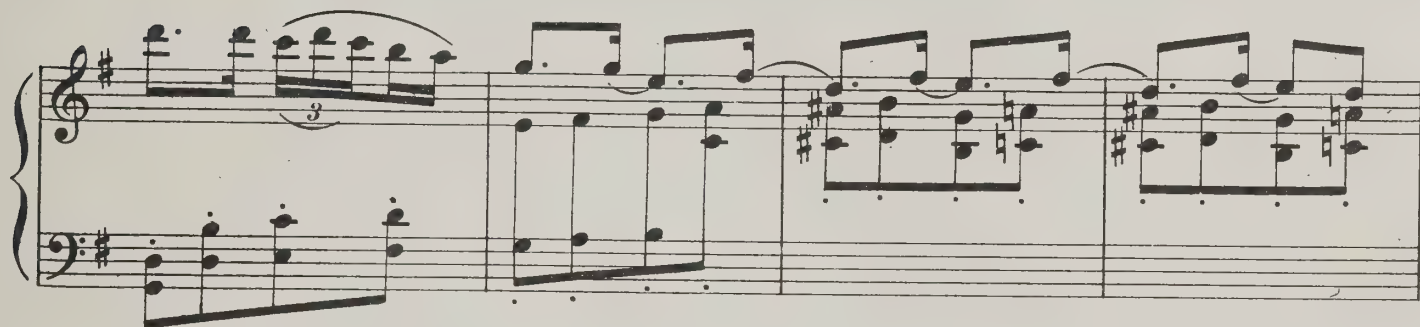
Fifth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The letter *f* is written below the treble staff.



3. English Dance.

CYRIL SCOTT.

Vivace



8

poco rit.

atempo

mp

8

loco

dim.

p

cres

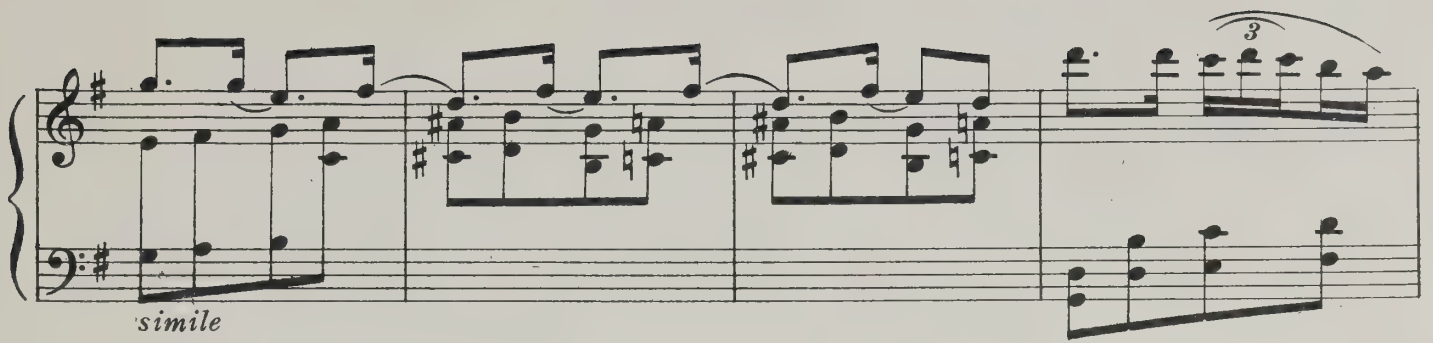
cen

do

f

3

Detailed description: This is a musical score for piano, consisting of five systems of two staves each. The key signature is one sharp (F#). The first system begins with a piano introduction, followed by a section marked 'poco rit.' (poco ritardando) and then 'atempo' (ad libitum) with a measure rest of 8 measures. The second system continues the 'atempo' section with a measure rest of 8 measures, followed by a section marked 'loco' (ad libitum) and 'dim.' (diminuendo). The third system features a section marked 'p' (piano) and 'cres' (crescendo). The fourth system includes a section marked 'cen' (crescendo). The fifth system begins with a section marked 'do' (crescendo) and ends with a section marked 'f' (forte) and a triplet of eighth notes.



simile

3

This system shows the first four measures of a musical piece. The key signature has one sharp (F#). The first three measures feature a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The fourth measure contains a triplet of eighth notes in the right hand. The word "simile" is written below the first measure, and the number "3" is placed above the triplet.



non legato

sempre *f*

This system contains measures 5 through 8. Measures 5-7 continue the complex texture from the first system. Measure 8 begins a new section with a half-note melody in the right hand and a bass line in the left hand. The instruction "non legato" is written above the right hand, and "sempre *f*" (always forte) is written below the left hand.



This system contains measures 9 through 13. Measures 9-12 feature a half-note melody in the right hand with accents (>) on each note, and a steady bass line in the left hand. Measure 13 continues the half-note melody in the right hand.



stringendo

This system contains measures 14 through 18. Measures 14-17 continue the half-note melody in the right hand with accents, and the bass line in the left hand. The instruction "stringendo" (increasing speed) is written below the right hand in measure 15. Measure 18 continues the melody.



ff

This system contains measures 19 through 22. Measures 19-21 feature a half-note melody in the right hand with accents, and a bass line in the left hand. The instruction "*ff*" (fortissimo) is written below the left hand in measure 20. Measure 22 concludes the system with a half-note melody in the right hand and a final chord in the left hand.

PIANOFORTE COMPOSITIONS OF ARTISTIC MERIT:-

To Ernest Thesiger

LENTO-NO 1

TWO "PIERROT" PIECES

CYRIL SCOTT

Lento

pp una corda
p
tr. corde
cres
cen - do
ff
dim
poco string.
cres - cen

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To T. Holland-Smith

ALLEGRO-NO 2

TWO "PIERROT" PIECES

CYRIL SCOTT

Allegro molto scherzando

mp
ff
mp
p
poco rit.
a tempo.
mp
dim.
p
ff
ff

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CAPRICCIO

A. LOUIS SCARMOLIN, Op. 32, No. 1

(Met. $\text{♩} = 96$)
Allegro Vivace

Leggero e staccato
cresc.
f
p
ff
L.H.
cresc.

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PIANOFORTE COMPOSITIONS OF ARTISTIC MERIT:-

AN INTERLUDE

I remember the way we parted, The day and the way we met;
You hoped we were both broken-hearted, And knew we should both forget.
Swinbourne: "An Interlude."

CLARENCE LUCAS, Op. 61, No. 4

Andante espressivo ♩ = 112

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PLAINTÉ D'AMOUR

A. LOUIS SCARMOLIN, Op. 21, No. 2.

Met. ♩ = 58

Andantino grazioso. Poco ten.

p molto delicato.

armonioso.

Poco piu animato.

Meno mosso. rit.

a tempo

rit. molto.

Ben Cantato.

pp Dolce rit.

Dolcissimo Legato.

Meno mosso.

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PICCOLO VALZER

A. LOUIS SCARMOLIN, Op. 32, No. 2

(Met. ♩ = 152)

Congrazia ed un pò di moto

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SIR EDWARD ELGAR'S WORLD-FAMOUS MARCHES:-

POMP AND CIRCUMSTANCE

Nº 1 in D – MILITARY MARCH

EDWARD ELGAR, Op. 39
Arr. by Adolf Schmid

Molto Maestoso

allarg. *a tempo*

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POMP AND CIRCUMSTANCE

Nº 2 in A minor – MILITARY MARCH

EDWARD ELGAR, Op. 39
Arr. by Adolf Schmid

Allegro molto
melodia molto marcato

molto cresc. *cresc.* *molto cresc.*

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POMP AND CIRCUMSTANCE

Nº 4 in G – MILITARY MARCH

EDWARD ELGAR, Op. 39
Arr. by Adolf Schmid

Nobilmente
melodia marcato

ten.

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Arranged for the Pianoforte

BY THE COMPOSER-AMY WOODFORDE-FINDEN

Allegretto **The Temple Bells** AMY WOODFORDE-FINDEN

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Detailed description: This is the musical score for 'The Temple Bells'. It is written for piano and features a melody in the right hand and accompaniment in the left. The tempo is marked 'Allegretto'. The score includes dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'marcato il canto'. The key signature has one sharp (F#).

Allegro agitato **Less than the Dust** AMY WOODFORDE-FINDEN

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Detailed description: This is the musical score for 'Less than the Dust'. It is written for piano and features a melody in the right hand and accompaniment in the left. The tempo is marked 'Allegro agitato'. The score includes dynamic markings such as 'ff' (fortissimo), 'p' (piano), and 'cantando'. The key signature has one sharp (F#).

Moderato assai con molto sentimento **Kashmiri Song** AMY WOODFORDE-FINDEN

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Detailed description: This is the musical score for 'Kashmiri Song'. It is written for piano and features a melody in the right hand and accompaniment in the left. The tempo is marked 'Moderato assai con molto sentimento'. The score includes dynamic markings such as 'p' (piano), 'a tempo', and 'accol.'. The key signature has one sharp (F#).

Lento con espressione **Till I wake** AMY WOODFORDE-FINDEN

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Detailed description: This is the musical score for 'Till I wake'. It is written for piano and features a melody in the right hand and accompaniment in the left. The tempo is marked 'Lento con espressione'. The score includes dynamic markings such as 'p' (piano), 'sopra', and 'poco cresca'. The key signature has one sharp (F#).

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and LONDON

The composer of "HOLIDAY SKETCHES," was born near Niagara, in Canada, and began his musical training in Montreal. After three years in Paris, where he studied under Theodore Dubois at the famous Conservatoire, Clarence Lucas spent some time in Florence, Rome and Berlin, before he took up his abode in London for thirteen years. He came to New York to arrange the music and conduct the Orchestra for the late Richard Mansfield's "Peer Gynt" production, and has remained in America ever since.

These "HOLIDAY SKETCHES" which were written at various times during fifteen years of the composer's travels have been collected at the suggestion of the Publishers, and are now published for the first time in the confident expectation that they will win for Clarence Lucas that same recognition from the musical public which he has long enjoyed from the musical profession. The Publishers believe that the Public will have no trouble in discerning the practised hand of an experienced musician in the differentiation of styles among these characteristic pieces.

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Op. 29. 12. 1886

M Scott, Cyril Meir
35 [Symphonic dances; arr.]
S43S9 Three dances

Music

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M
35 Scott, Cyril Meir
S43S9 Symphonic dances; arr.

